

BREAD LOAF SCHOOL OF ENGLISH

Middlebury College Bulletin
1974



ADMINISTRATIVE STAFF

JAMES I. ARMSTRONG, *President of Middlebury College*

PAUL M. CUBETA, *Director of the Bread Loaf School of English*

ANNE HOOVER, *Bread Loaf Secretary*

Please address correspondence to:

Bread Loaf Secretary
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
Telephone: 802-388-7662 (until June 26)
802-388-7946 June 26 - August 11)

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MIDDLEBURY COLLEGE BULLETIN

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GENERAL INFORMATION

The Bread Loaf School of English is one of nine summer programs of Middlebury College. Others are the Schools of Chinese, French, German, Italian, Japanese, Russian and Spanish; and the Bread Loaf Writers' Conference. The dates of the 55th Session of the School of English are June 26 to August 10, 1974.

The School of English is a community of teachers and students devoted to the humanistic ideals of the liberal arts in graduate education. The School aims to provide its students with a rich literary experience leading to the Master of Arts and Master of Letters degrees in English. It believes that its goals can best be achieved by attracting to Bread Loaf distinguished scholar-teachers who are dedicated practitioners of a great art. The emphasis at Bread Loaf has always been upon the personal bond between teacher and student, upon the creative, critical and organic, rather than the mechanical and pedantic, and upon the liveliness of literature, writing and conversation.

Admission: Students are admitted on the basis of college transcripts and two letters of recommendation. All instruction is at the graduate level. Non-degree candidates and exceptionally qualified undergraduates are considered for admission. See the Middlebury publication entitled 'Bread Loaf: School and Conference' for further information.

Instructions for application: Fill out and return the application form, and have all undergraduate and graduate transcripts forwarded to the Bread Loaf Office in Sunderland Hall. Note that you yourself are responsible for asking two references to write in your behalf, and that the application form doubles as a registration form for courses.

Degree Requirements: The requirements for the M.A. and M. Litt. degrees are explained in detail in the Middlebury publication entitled 'Bread Loaf: School and Conference.' In brief, the M.A. requires successful completion of ten courses; and the M. Litt. requires ten courses or independent reading programs beyond the M.A.

Curriculum: The curriculum is divided into five groups: (I) creative and performing arts; (II) English language and literature through the 17th century; (III) English literature since the 17th century; (IV) American literature; (V) classical and continental literature. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III, and one course each from Groups IV and V. Exceptions may be made by the Director.

Courses: The normal summer course load is two, each meeting five times a week for six weeks. Students who have demonstrated their ability to perform work of distinguished caliber and have attained an average of over 90 at Bread Loaf may, at the discretion of the Director, occasionally be permitted to elect a three-course program.

Choice of courses: Correspondence regarding the choice of courses should be addressed to Mr. Cubeta. The choice should be made before the beginning of the session, and a fee of \$1.00 is charged for course changes made after July 1. Early arrangements are advised, as the School may limit the size of any class for the most effective instruction.

Advance preparation: Students are urged to complete as much reading as possible before coming to Bread Loaf in order to permit more time during the session for collateral assignments and for the preparation of papers, which are assigned in all courses in literature.

Transfer Credits: The program for the M.A. or M. Litt. may include *no more than six transferred credits*. See 'Bread Loaf: School and Conference' for details.

Auditors: In addition to the two courses taken for credit, a student is encouraged to enroll as an auditor in a third course. Students regularly registered for a course may not change their status to that of an auditor without permission of the Director, never after the third week of the session.

Non-credit students are occasionally admitted to Bread Loaf at the regular tuition. They do not participate in class work, either oral or written.

Fees:	Tuition:	\$480
	Board:	\$215
	Room:	\$135
	Total:	\$830

Each applicant who is accepted is asked to pay a \$50 nonrefundable deposit, which is applied to the student's total bill. An applicant is officially registered only upon receipt of this fee. Money should not be sent until payment is requested. Rooms are assigned only to students registered officially; therefore, a room deposit is not required.

A fee of \$240 is charged students who take a third course for credit.

Insurance: The tuition fee also includes a fee for an accident insurance policy with limited coverage.

Payment: Final bills are mailed about May 15 and are payable upon receipt. Checks should be made payable to Middlebury College.

Refunds: Because of fixed obligations for services and instruction, persons arriving late or leaving school before the close of the session must not expect refunding of any charges.

Transcripts: One official transcript of a summer's work will be issued without charge on written request to the Registrar of Middlebury College. A fee of \$1.00 is charged for each additional transcript. To students who are financially indebted to the College, no transcript will be issued until satisfactory arrangements have been made with the Comptroller.

Financial Aid: Financial aid for the summer session may be in the form of grants or waiterships. The aid is awarded on the basis of scholastic ability and financial need. Special consideration is given to teachers of the disadvantaged, urban or rural. To be considered for all types of aid awarded through Middlebury College, a student must file a Student's Financial Statement (SFS) with the Middlebury Financial Aid Office. Requests for aid should be made when applying to the School; forms will be sent to each applicant after acceptance. Although students may apply for financial aid at any time, the deadline for assuring most favorable consideration is March 22, 1974. Awards of financial aid will be announced on or before May 1, 1974, and must be accepted in writing by May 10, 1974.

Through the State Guaranteed Insured Loan Program (GILP) most states now sponsor and guarantee their own student loan programs. Educational loans at seven percent simple interest (on the unpaid balance of the principal) are offered to students matriculating either in or out of the state. Repayment begins within nine months after graduation. A nominal insurance premium is usually included in the cost of the loan. Students make application through their local bank or other participating financial institution, and Middlebury College will officially certify this loan. Repayment of the GILP loans may be deferred up to three years while a student borrower is serving in the Armed Forces, Peace Corps, or Vista or while enrolled for graduate study with at least a half-time academic workload.

Independent Winter Reading Program: With permission, qualified students may undertake a program of independent reading in an area of English, American, classical or continental literature during the academic year. Arrangements are completed before the fifth week of the previous summer. Two reading programs in different years are permitted toward the M.A., and four toward the M. Litt. A tuition fee of \$100 is charged for each program. Further details appear in 'Bread Loaf: School and Conference.'

Theatre program: Each summer there is a major dramatic production, directed by a member of the faculty, and a program of one-acts directed by students. Academic credit is given for major contributions in acting, direction or production. Scheduled for production in 1974 is an American farce of the '20's or '30's.

Books: A bookstore for the sale of textbooks, stationery, and supplies is maintained at Bread Loaf. Required texts for each course are ordered for all students enrolled before May 1. It may occasionally be necessary to substitute other texts for those listed in the courses of instruction. Although it is impossible to advise students of these changes, the bookstore will stock copies.

Medical facilities: A registered nurse is in attendance and the College Medical Director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

Accommodations: Students are expected to be in residence through the entire term. No student rooms will be ready for occupancy until Wednesday morning, June 26. There are no accommodations on campus for members of a student's family, but cabins, farms, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are usually available. Securing off-campus housing is the responsibility of the student, but the Bread Loaf Secretary will try to provide assistance.

Transportation: The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf taxi meets all busses on June 26. There are Greyhound or Vermont Transit busses from Montreal, Boston, Albany and New York City. Allegheny Airlines has regular service from New York and Albany to Burlington, Vermont. Delta Airlines flies from Boston to Burlington. Connection to Middlebury can be made on Vermont Transit busses.

Schedule:

June 26:	Registration Day
June 27:	Classes begin
August 7:	Classes end
August 8 & 9	Final examinations
August 10:	Commencement

If the energy crisis necessitates other than a weekend closing, students will be advised in time to make other preparations for departure.

THE FACULTY

GEORGE K. ANDERSON, A. B., Ph.D., Harvard; Litt.D., Middlebury; L.H.D., Rhode Island. Professor of English, Brown. A Guggenheim Fellow in 1945, he has assisted in editing *The Literature of England*, *This Generation*, and *The World in Literature*, and has written *Old and Middle English Literature; from the beginnings to 1485*. He has published *The Literature of the Anglo-Saxons* and *The Legend of the Wandering Jew*. In 1969 he wrote *The First Fifty Years*, a history of the Bread Loaf School of English, and in 1971 was the Robert Frost Professor of Literature at the School of English.

SACVAN BERCOVITCH, A.B., Sir George Williams; Ph.D., Claremont. Professor of English, Columbia. Mr. Bercovitch has received several awards and grants, for both teaching and research, among them a Guggenheim and an ACLS fellowship. His work includes studies in American and European literature, most recently, an anthology on *The American Puritan Imagination* and a forthcoming book on the concept of *The Representative American*.

STEPHEN BOOK, A.B., Adelphi; M.F.A., Stanford. A theater director, his productions have been seen Off Broadway and in regional and university theaters. He has directed plays for: the Circle in the Square, Washington Theatre Club, Stanford Repertory Theater, Equity Library Theater, Actors Studio, New Dramatists, Festival Theater of El Paso, Princeton, and Sarah Lawrence. He teaches at the Circle in the Square Theatre School and has also taught at Stanford and the American Academy of Dramatic Arts.

MICHAEL G. COOKE, A.B., Yale; Ph.D., University of California at Berkeley. Professor of English and Director of Undergraduate Studies in English, Yale. A former Guggenheim Fellowship recipient, he is author of *The Blind Man Traces the Circle: On The Patterns and Philosophy of Byron's Poetry*, and editor of *Modern Black Novelists: A Collection of Critical Essays*. He is a charter member of the MLA Commission on Minority Groups and the Study of Language and Literature. He is a regular contributor to *The Yale Review* and a member of the editorial board of the *Keats-Shelley Journal*.

PAUL M. CUBETA, A. B., Williams; Ph.D., Yale. Director, Bread Loaf School of English; Professor of English and Academic Vice President, Middlebury. A former Carnegie Fellow at Harvard, Mr. Cubeta is editor of *Modern Drama for Analysis* and *Twentieth Century Interpretations of 'Richard II'*, and has published articles on Jonson and Marlowe.

A. BARTLETT GIAMATTI, A. B., Ph.D., Yale. Professor of English and Comparative Literature, Yale. A Guggenheim Fellow in 1969-70, he has published *The Earthly Paradise and the Renaissance Epic*, and has edited, with others, *The Songs of Bernart de Ventadorn* and *Ludovico Ariosto's Orlando Furioso*. He has also prepared the commentary on the Italian Poems for the *Variorum Commentary on the Complete Poems of John Milton* and has recently completed a short study of *The Faerie Queene*.

EDWARD J. GORDON, A. B., A.M.T., Harvard. Associate Professor of English, Yale. Editor of the Ginn Literature Series, *Essays on the Teaching of English*, and *Writing and Literature in the Secondary School*. He has also published *A Programed Approach to Writing*, *Introduction to Tragedy*, *The Individual American*, *Writing About Imaginative Literature*, and other texts. He taught in secondary schools for fifteen years, directed the Yale Conferences on the Teaching of English, has served on several national studies of English teaching, and has given courses on the teaching of English at both Harvard and Yale. He has been cited by the NCTE for 'outstanding services to secondary school teaching of English.'

ROBERT W. HANNING, A. B., Columbia; B. A., M. A. Oxford; Ph.D. Columbia. Professor of English, Columbia. Recipient of ACLS and Guggenheim Fellowships, he is the author of *The Vision of History in Early Britain*, and has published papers on texts and subjects in Old and Middle English literature, chivalric romance (of which he has just completed a study), Renaissance literature, and medieval historiography.

LAURENCE B. HOLLAND, A.B., Princeton; Ph.D., Harvard. Professor of English, Johns Hopkins. Professor Holland was formerly chairman of the American Civilization Program at Princeton; he has taught also at Harvard, Minnesota, Haverford, the Princeton Summer Studies Program for high school students, and Yale. He is the author of *The Expense of Vision: Essays on the Craft of Henry James* and a co-author of *The Literary Heritage of New Jersey*; he has edited *Who Designs America?*, a collection of essays on design, and is co-author of *Blacks in America: Bibliographical Essays*. He has served on the Princeton Township School Board, the executive committee of The English Institute, and the editorial board of *American Quarterly*. In 1969 he was the Robert Frost Professor at Bread Loaf.

JAMES McINTOSH, A.B., Harvard; Ph.D. Yale. Associate Professor of English and Director of Undergraduate Studies in American Studies, Yale. He is author of *Thoreau as Romantic Naturalist*, and has recently completed a short study of Hawthorne's *Blithedale Romance*.

JAMES V. MIROLLO, A.B., City College; M.A., Ph.D., Columbia. Professor of Comparative Literature and former Chairman of the Department of English and Comparative Literature, Columbia. Recipient of an ACLS grant and a past Fulbright Scholar, he is co-editor of *Renaissance Quarterly*; he has published *The Poet of the Marvelous: Giambattista Marino* and many articles, reviews, and translations in Renaissance and Baroque literature and art.

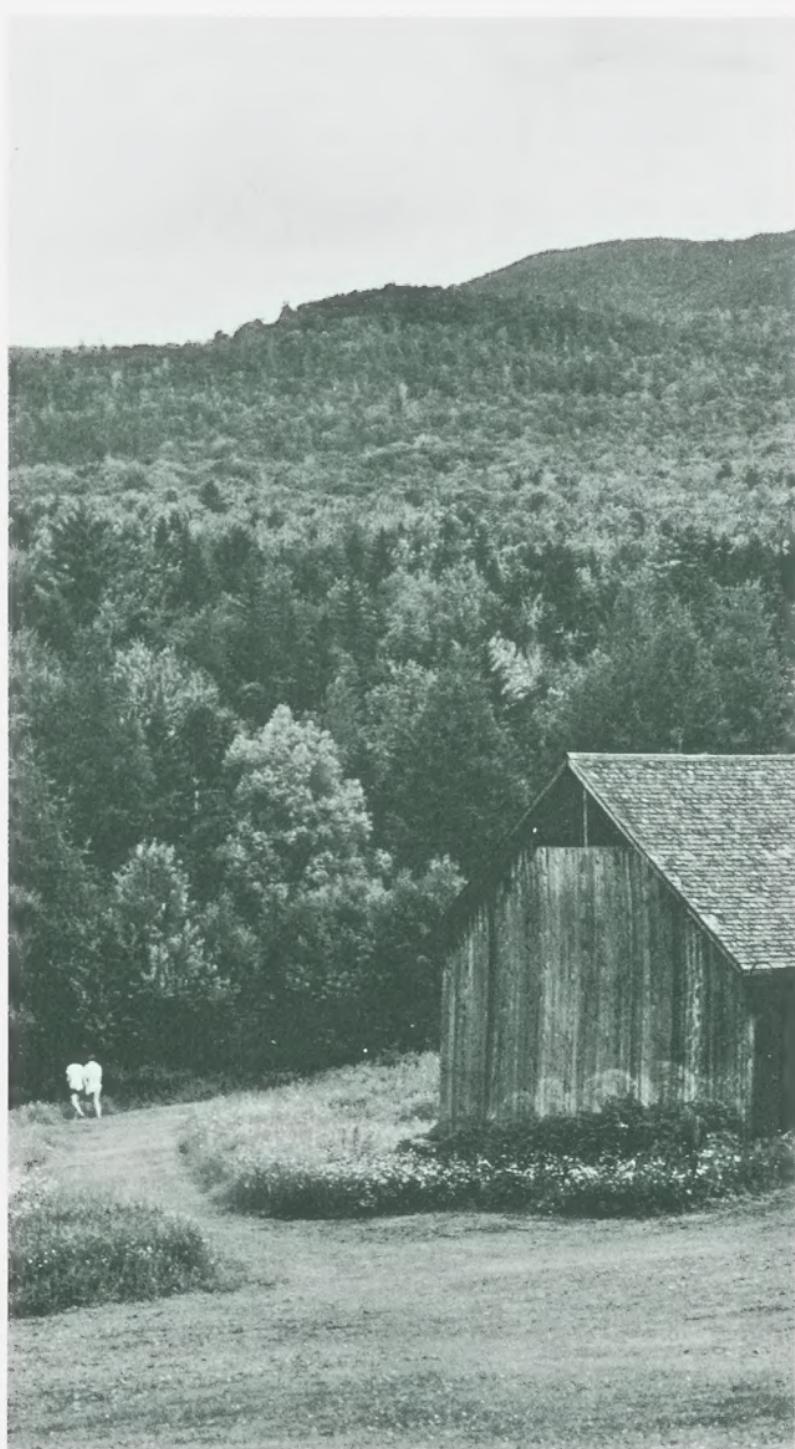
ROBERT PACK, A.B., Dartmouth; M.A., Columbia. Julian W. Abernethy Professor of American Literature, Middlebury. Mr. Pack, who is Director of the Bread Loaf Writers' Conference, has won several national honors for his poetry and scholarship, including a Fulbright Fellowship. His books of poetry are: *The Irony of Joy*, *A Stranger's Privilege*, *Guarded by Women*, *Selected Poems*, *Home from the Cemetery*, and *Nothing But Light*. In addition he has published three books of poetry for children, a critical study, *Wallace Stevens: An Approach to His Poetry and Thought*, and he is editor of *Selected Letters of John Keats* and co-editor of *New Poets of England and America*, and *Classic, Modern and Contemporary: A Collection of Short Stories*. As the 1974 Robert Frost Professor of Literature at Bread Loaf, he will deliver the Centennial Year Frost Lecture.

WILLIAM L. SHARP, A.B., M.A., Chicago; Ph.D., Stanford. Professor of Drama, Emerson. Before accepting appointment as Chairman of the Dramatic Arts Department at Emerson, Mr. Sharp had taught at Riverside, Stanford, and Middlebury. He is the author of *Language in Drama* and articles on Shaw, Yeats and Tennessee Williams, and the editor of Sheridan's *School for Scandal*. He has acted and directed at the Repertory Theatre in Madison, Wisconsin, the University of California (Riverside), the Shakespeare Festival in Ashland, Oregon, and the Stanford Repertory Theatre.

WYLIE SYPER, A.B., Amherst; M.A., Ph.D., Harvard; Litt.D., Middlebury; L.H.D., Simmons. Alumnae Professor, emeritus, and former department chairman, Simmons. Twice a Guggenheim Fellow, he is author of *Four Stages of Renaissance Style*, *Comedy, Rococo to Cubism in Art and Literature*, *Loss of the Self, Literature and Technology*, *Guinea's Captive kings: British Anti-Slavery Literature of the XVIII Century*, and editor of *Art History*, an anthology of modern art criticism, and of *Enlightened England*, a text on the eighteenth century. He was the first Robert Frost Professor of Literature at Bread Loaf.

THEATRE STAFF

HERMAN GEORGE, Associate in Theatre for Costume and Design. After attending Sacramento State College, Mr. George became a member of the theatre staff at the Actor's Workshop in San Francisco and later at the Stanford Repertory Theatre. He has been Resident Designer at the University of California (Santa Barbara) and from 1967 to 1969 Design Co-ordinator at the Tyrone Guthrie Theatre in Minneapolis. Formerly Design Director at the Center Opera Company of Minneapolis, he is now teaching on the theatre staff of Emerson College.



COURSES

GROUP I

17. TEACHING WRITING/Mr. Gordon/8:30

This course will examine the purposes, methods, and materials for teaching expository and fiction writing in secondary schools. We will study the acts of thought, semantics, logic, and rhetoric, that go into a piece of exposition. In fiction writing, we will consider the creation of short scenes, to show how point of view, plot, character, setting, and theme work together.

Texts: C. K. Ogden and I. A. Richards, *The Meaning of Meaning* (Harcourt paperback); J. Moffett, *Teaching the Universe of Discourse* (Houghton Mifflin paperback); *The Modern Stylists*, ed. D. Hall (Free Press paperback); L. S. Vygotsky, *Thought and Language* (M. I. T. Press paperback); F. Christensen, *Notes Toward a New Rhetoric* (Harper paperback).

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124. THEATER GAMES/Mr. Book/M W F, 2:00-3:30

Remove the restrictions, both inner and outer, which suppress the spontaneity of any human being, and his natural spontaneity will show itself as artistic creativeness. Viola Spolin's method of Theater Games transforms complicated theater techniques into simple game forms that produce spontaneous behavior. Theater Games have been used successfully as an approach to acting for students of all ages, as well as for professionals. The use of Theater Games by teachers has shown great value as a catalyst for self-discovery in many fields.

Text: Viola Spolin, *Improvisation for the Theater* (Northwestern University Press).

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129. ACTING WORKSHOP/Mr. Sharp/M W F, 2:00-3:30

Intensive, practical consideration of scenes from dramatic literature. Students will participate in sessions of exercises, improvisation, and scene work from specific texts, as well as in individual work with the instructor.

Texts: On reserve at Bread Loaf.

139. DIRECTING WORKSHOP/Mr. Book/T, Th, 2:00-4:15

A workshop study of the director's craft in preparing and executing a theatrical production. In addition to analyzing scripts for style and concept, students will be actively involved as directors and actors in casting, rehearsal procedure, actors' training, scene study, and improvisation. It will be valuable to have read *Hamlet* and *Waiting for Godot* before the summer begins.

Texts: Peter Brook, *The Empty Space* (Avon paperback); Chekhov, *The Three Sisters*, tr. T. Guthrie and L. Kipnis (Avon paperback); *Directors on Directing*, ed. Cole and Chinoy (Bobbs, Merrill paperback); William Goldman, *The Season*, (Bantam paperback); Michel Saint-Denis, *Theatre-The Rediscovery of Style* (Theatre Arts paperback); *Stanislavsky on the Art of the Stage*, tr. David Magarshack (Hill and Wang paperback); Tom Stoppard, *Rosencrantz and Guildenstern are Dead* (Grove Press paperback).

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125. Independent Projects in Theatre/Staff/Hours to be arranged

A qualified student may elect as a regular course a special independent project in acting, directing, costuming, or scenic design in connection with the major production and other drama to be directed by students at Bread Loaf this summer.

Interested students should write the Director. Permission of the Instructor must be secured at Bread Loaf.

GROUP II

142. DICTIONARY AND GRAMMAR/Mr. Anderson/9:30

The main purpose of this course is to inquire into the processes through which the English language has become what it is today. Special attention will be given to the vocabulary, the evolution of sentence-structure, and the development of idiom. Other matters for consideration will be a) semantic change (in which the *Oxford English Dictionary* will be the chief point of reference); b) peculiarities of linguistic variation (as in the so-called American language); c) the origin of place-names and surnames; d) the impact of Latin, Greek, French, Norse, and other foreign words and phrases. Students will submit four brief reports on subjects of their own choosing which may be germane. The final examination will be the writing, from pre-prepared notes, of an essay on some major aspect or aspects of the English language and its use, as approved by the instructor.

Texts: Albert C. Baugh, *A History of the English Language* (Appleton-Century-Crofts, 1957); A. G. Rigg, *The English Language: a historical reader* (Appleton-Century Crofts, 1968).

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19. CHAUCER/Mr. Hanning/8:30

Studies in the themes and techniques of Chaucer's poetry, with special attention to his artistic self-consciousness. Works discussed will include *The Book of the Duchess*, *The House of Fame*, *Troilus and Criseyde* and selected *Canterbury Tales*.

Text: *The Works of Geoffrey Chaucer*, ed. F. N. Robinson; 2nd ed. (Houghton Mifflin).

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79. SPENSER/Mr. Giamatti/11:30

A reading of *The Faerie Queene* in its entirety, with reference to the shorter poems.

Text: *The Complete Poetical Works of Spenser*, ed. R. E. N. Dodge (Houghton Mifflin, Cambridge Edition, Cambridge, Mass., 1908).

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28. SHAKESPEARE/Mr. Cubeta/11:30

The movement toward tragedy. An intensive scrutiny of language, character, and theme in *Romeo and Juliet*, *The Merchant of Venice*, *Richard II*, *Twelfth Night*, *Troilus and Cressida*, *Hamlet*, and *King Lear*. Attention to strategies for teaching Shakespeare. Other plays to be read collaterally.

Text: *The Complete Signet Classic Shakespeare*, ed. Barnet (Harcourt Brace Jovanovitch).

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48. MARLOWE AND JONSON/Mr. Giamatti/9:30

An examination of some of the plays, and poems, of Marlowe and Jonson in their Renaissance context.

Texts: *The Renaissance Philosophy of Man*, ed. Randall, Cassirer and Kristeller (Chicago Univ. Press, 1948) -- sections on Ficino, Pico and Vives to be read before the course starts; *Volpone*, A. Kernan, ed., (Yale Univ. Press, 1962 'Yale Ben Jonson' edition); *The Alchemist*, ed. A. Kernan (Yale Univ. Press, 1974 'Yale Ben Jonson' edition); *Bartholemew Fair*, ed. E. Waith (Yale Univ. Press, 1963 'Yale Ben Jonson' edition); *Complete Poems of Ben Jonson*, ed. G. B. Johnston, (Harvard Univ.

Press, 1968); *Complete Plays of Christopher Marlowe*, ed. Irving Ribner (Odyssey Press, N.Y. 1963); *Christopher Marlowe Complete Poems and Translations*, ed. S. Orgel (Penguin Books, 1971 - Penguin X235).

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68. MANNERIST, METAPHYSICAL and BAROQUE LYRIC POETRY/Mr. Miroollo/10:30

An inquiry into the variety of late Renaissance styles in lyric poetry in England during the seventeenth century. Analogues to European poetry and relationships to the visual arts of the time will be included, with attention to the problems of teaching the literature of a period in its cultural context.

Texts: Major Poets of the Earlier Seventeenth Century, ed. B. K. Lewalski and A. J. Sabol (Odyssey); *Minor Poets of the Seventeenth Century*, ed. R. G. Howarth (Everyman).

GROUP III

11. ROMANTIC POETS/Mr. Sypher/8:30

Close analysis of major poems by Blake, Wordsworth, Byron, Shelley, and Keats to determine what attitudes and problems bear upon later developments in British and Continental literature and thought.

Texts: English Romantic Writers, ed. David Perkins (Harcourt Brace & Jovanovitch). Supplemental reading: Stendhal, *Scarlet and Black* (Penguin paperback); Goethe, *Faust, Part I* (Penguin, or any other paperback); Camus, *The Rebel* (Vintage paperback). It would be helpful if reading in Stendhal could be done in advance.

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141. THE AESTHETIC AND REALIST TRADITIONS/Mr. Sypher/10:30

An examination of 19th-century developments such as neo-mediaevalism, the Arts and Crafts Movement, Pre-Raphaelitism, symbolism and imagism, stressing the shift toward decadence, the revolt from the machine, the ideal of experiment in the arts and in science, the reaction from realism to pure design, and the larger relations of the arts to their social context.

Texts: Ellmann and Feidelson, The Modern Tradition (Oxford, text edition); *The Art Criticism of John Ruskin*, ed. Robert L. Herbert (Peter Smith); *William Morris: Selected Writings and Designs*, ed. Asa Briggs (Peter Smith). Supplemental reading: either Flaubert, *Sentimental Educa-*

tion or Zola, *Germinal* (both in Penguin paperback, though any editions will do). It would be helpful if the supplemental novel could be read in advance.

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**143. LAWRENCE, HARDY, WOOLF/Mr. Cooke/
M W F, 2:00-3:30**

Selected novels, stories, poems, and essays by these three writers will be studied in depth, with a particular focus on the modes in which they develop central modern concerns, such as the status of women and the interrelation of the sexes, the unconscious, the interplay between intuition and calculation, the source of meaning and value, and the problem of community.

Texts: Woolf, *To the Lighthouse*, *A Room of One's Own*, *The Second Common Reader* (Harcourt Brace Jovanovitch); Lawrence, *Women in Love*, ed. Clarke (Aurora Publications); *The Man Who Died* (Random House); *Studies in Classic American Literature* (Viking); *Selected Poems* (Viking); Hardy, *Jude the Obscure*, ed. Buckler (Dell); *Selected Poems*, ed. Ransom (Macmillan).

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**14. MODERN BRITISH POETRY/Mr. Pack/M W F,
2:00-3:30**

An introduction to the poetry of Hardy, Hopkins, Yeats, Auden and Thomas in which the themes of the making of the self and contending with God will be emphasized.

Texts: *Selected Poems of Thomas Hardy* (Macmillan paperback); *Poems of Gerard Manley Hopkins* (Penguin paperback); *Collected Poems of William Butler Yeats* (Macmillan); *Selected Poems of W. H. Auden* (Random House Modern Library); *Collected Poems of Dylan Thomas* (New Directions hard cover).

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87. TEACHING LITERATURE/Mr. Gordon/10:30

This course will be on methods of teaching fiction, drama, and poetry in the secondary school. We will deal with the structure of each genre, with the kinds of questions that should be asked of each, and with the organization of such material for teaching. We will also consider writing assignments and dramatic activities that help in the comprehension of the works.

Texts: *Short Story Masterpieces*, eds. R. P. Warren and A. Erskine (Dell paperback); *50 Great Poets*, ed. M. Crane (Bantam paperback); *Poems and Critics*, ed. C. Ricks (Futura paperback); J. Joyce, *A Portrait of the Artist as a Young Man* (Viking paperback); E. M. Forster, *A Passage to*

India (Harcourt paperback); J. Conrad, *Heart of Darkness* (Norton paperback); *The Writer's Craft*, ed. J. Hersey (Knopf paperback), *Hamlet*, ed. E. Hubler (Signet paperback).

GROUP IV

50. PURITANISM AND AMERICAN LITERATURE/Mr. Bercovitch/9:30

American Puritanism and its legacy to the national literary tradition.

Texts: *Colonial American Writing*, ed. Pearce (2nd enlarged edn., Rinehart); Hawthorne, *The Scarlet Letter and Other Tales of the Puritans*, ed. Levin (Rinehart); Thoreau, *Walden* ed. Atkinson (Modern Library); Miller, *The Crucible* (Bantam).

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145. THE MYTH OF AMERICA/Mr. Bercovitch/11:30

A study of the concept of America, in both its social and its imaginative context.

Texts: Cooper, *Prairie*; (Dolphin); Whitman, *Poetry and Selected Prose*, ed. Miller (Riverside); Thoreau, *Walden*, ed. Atkinson (Modern Library); Adams, *Education* (Houghton-Mifflin); Fitzgerald, *The Great Gatsby*; West, *Miss Lonelyhearts* and *Day of the Locust* (Evergreen); Mailer, *Armies of the Night* (Signet).

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144. AMERICAN REALISM/Mr. Holland/11:30

The theory and practice of 'representation' in selected works by Mark Twain, William Dean Howells, and Henry James.

Texts: Twain, *A Connecticut Yankee in King Arthur's Court* (Chandler); *Pudd'nhead Wilson* (Penguin); *Huckleberry Finn* (Riverside); Howells, *A Hazard of New Fortunes* (Everyman); James, *The Portrait of a Lady* (Riverside); *The Bostonians* (Modern Library College Edition); *The Turn of the Screw* (Norton Critical Edition); Richard Chase, *The American Novel and Its Tradition* (Anchor).

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117. FAULKNER/Mr. Holland/9:30

Tradition and innovation in Faulkner's fiction, with emphasis on comic and Gothic conventions.

Texts: 'Old Man' in *Three Famous Short Novels* (Vintage); *The Hamlet* (Vintage); *Light in August* (Modern Library College Edition); *Go Down Moses* (Modern Library); *The*

Sound and the Fury (Vintage); *As I Lay Dying* (Vintage); *Absalom, Absalom!* (Modern Library College Edition); *Faulkner in the University* (Vintage).

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121. MODERN FICTION: PORTRAITS IN BLACK AND WHITE/Mr. Cooke/8:30

The course will study a selection of 20th century novels and short stories that deal with a heterogeneous society, and will give particular attention to the role played by characters (black and white) not only in the society each work represents but also in the work's literary, philosophical, and psychological economy.

Texts: Toomer, *Cane* (Harper and Row paperback); Wright, *Native Son* (Harper and Row); Bellow, *Henderson, The Rain King* (Fawcett World); Faulkner, *Light in August* (Modern Library College Edition); Ellison, *Invisible Man* (Random House); Laye, *The Radiance of the King*, ed. Gerard (Macmillan); Cleaver, *Soul on Ice* (Dell); Updike, *Rabbit Redux* (Fawcett World). *Supplemental Reading:* *The Portable Conrad* (Viking); Melville, *Billy Budd and Other Stories*, ed. Beaver (Penguin).

GROUP V

102. THE HEROIC NARRATIVE/Mr. Hanning/10:30

The figure of the hero and the concept of the heroic in pre-modern Western literature will be subjected to intense scrutiny and criticism. The course will anchor its theorizing firmly in specific texts, to be read closely. A 'postscript' will examine the evolution of the heroic ideal in certain characteristic types of American fiction (the western, the hard-boiled detective story).

Texts: *The Epic of Gilgamesh*, tr. N. K. Sandars (Penguin Classics); *The Iliad*, tr. R. Lattimore (Chicago-Phoenix paperback); *Beowulf*, tr. E. T. Donaldson (Norton paperback); *The Nibelungenlied*, tr. A. T. Hatto (Penguin Classics); Chretien de Troyes, *Erec*, tr. W. W. Comfort (Everyman); *Gawain and the Green Knight*, tr. M. Borooff (Norton paperback); John Milton, *Samson Agonistes* ed. Lecomte (Mentor); Owen Wister, *The Virginian* (Houghton Mifflin-Riverside); Raymond Chandler, *The Big Sleep* (Penguin).

Recommended: (To be read in conjunction with *Samson Agonistes*): *Odyssey*, Book 10 (end) and Book 11; *Aeneid*, Book 6; *Don Quixote*, Part Two, Chapters 10, 22-24. (All these excerpts are versions of a theme to be discussed in class.)

A review of the Homeric epics, and of Vergil's *Aeneid*, is a useful, though not required, preparation for this course.

39. SHORT FICTION/Mr. Mirolo/8:30

The development of the shorter forms of narrative from antiquity through the Renaissance, with focus upon the thematic and structural characteristics of the realistic tradition. Non-western, mainly oriental, short fiction will be included.

Note: Students who plan to take this course are urged to read as much as possible of Boccaccio's *Decameron* beforehand.

Texts: *Tales from the Thousand and One Nights*, tr. N. J. Dawood (Penguin); Apuleius, *The Golden Ass*, tr. R. Graves (Farrar, Straus & Giroux); Petronius, *The Satyricon*, tr. J. P. Sullivan (Penguin); *Fabliaux*, tr. R. Hellman and R. O'Gorman (T. Y. Crowell); Boccaccio, *Decameron*, tr. G. H. McWilliam (Penguin); *Early French Novella*, tr. P. and R. Cholakian (SUNY Albany); *Elizabethan Love Stories*, ed. T. J. B. Spencer (Penguin); Cervantes, *Exemplary Stories*, tr. C. A. Jones (Penguin); *Two Spanish Picaresque Novels*, tr. M. Alpert (Penguin).

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138. FAUST AND MOBY DICK/Mr. McIntosh/10:30

A reading of two open-ended romantic masterpieces. Students are expected to have read *The Sufferings of Young Werther* before the summer begins. Collateral readings in Byron, Carlyle, and Hawthorne.

Texts: Goethe, *Faust, Part One*, tr. Walter Kaufman (Anchor); *Faust, Parts One and Two*, tr. Charles Passage (Bobbs Merrill); Byron, *Selected Poems and Letters* (Riverside); Carlyle, *Sartor Resartus and Selected Prose* (Rinehart); Hawthorne, *Great Short Works* (Harper & Row); Melville, *Moby Dick* (Penguin).

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125. Independent Reading Programs/Staff/Hours to be arranged

Students who have done graduate work of exceptional quality in an area of literary study may, with the approval of the Director, design as one of their courses a summer's program based on a reading list, conferences and papers.

1974 SCHEDULE OF CLASSES

Roman Numerals Refer to Group Classification

8:30	11. Romantic Poets (III) 17. Teaching Writing (I) 19. Chaucer (II) 39. Short Fiction (V) 121. Modern Fiction: Portraits in Black and White (IV)	Mr. Sypher Mr. Gordon Mr. Hanning Mr. Miroollo Mr. Cooke
9:30	48. Marlowe and Jonson (II) 50. Puritanism and American Literature (IV) 117. Faulkner (IV) 142. Dictionary and Grammar (II)	Mr. Giamatti Mr. Bercovitch Mr. Holland Mr. Anderson
10:30	68. Mannerist, Metaphysical and Baroque Lyric Poetry (II) 87. Teaching Literature (I) 102. The Heroic Narrative (V) 138. <i>Faust</i> and <i>Moby Dick</i> (V) 141. The Aesthetic and Realist Traditions (III)	Mr. Miroollo Mr. Gordon Mr. Hanning Mr. McIntosh Mr. Sypher
11:30	28. Shakespeare (II) 79. Spenser (II) 144. American Realism (IV) 145. The Myth of America (IV)	Mr. Cubeta Mr. Giamatti Mr. Holland Mr. Bercovitch

Mon., Wed., Fri. 2:00-3:30

14.	Modern British Poetry (III)	Mr. Pack
124.	Theater Games (I)	Mr. Book
129.	Acting Workshop (I)	Mr. Sharp
143.	Lawrence, Hardy, Woolf (III)	Mr. Cooke

Tues., Thurs. 2:00-4:15

139.	Directing Workshop (I)	Mr. Book
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Hours to be Arranged

125.	Independent Project in Theatre or Literature (I-V)	Staff
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SECOND CLASS

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